

AIM

ARTISANS IN MINIATURE

Issue 46
June 2013



inside:

Features,
Miniature News,
Projects,
Craft Pack
Company
kit offer,
and Much,
Much More!

*medical
matters
wedding
days
a nation of
shopkeepers*

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beautiful
hat from
Miss Amelia

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WRITTEN BY ARTISANS, ENJOYED BY MINIATURISTS



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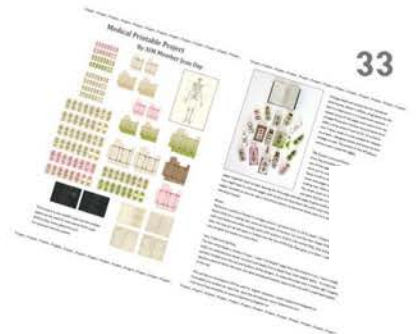
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Please note

AIM is an active association
to which all members are
expected to contribute.

EDITOR'S NOTE

Dear Reader

At last!

We made it and only a few months late.

To be honest, I feel somewhat fraudulent sitting in the creaky editorial chair and writing this. Whilst I was ill and on the other side of the planet from home Marianne Cook held the magazine together, doing sterling work on both the advent calendar and the preparation of this issue. She continued to keep it going when I was hospitalised on my return to England. I am so grateful to her and to my Australian nurse, miniaturist Kathy Brindle and her charming husband, Geoff. Without these great friends and my family I would not be here and the magazine would have folded. Sincere thanks to all of you and the members of the editorial team who came up trumps.

Recently we persuaded Pauline Coombes to join the team and it is good to have her IT and mini experience on board. In this issue we have a mixture of projects, features and a competition. Janine Crocker aka Miss Amelia has set some questions for you to answer and the lucky winner will receive one of her exquisite hats. If any members would like to offer a prize we would be delighted to showcase it and give all readers the opportunity to see your work. Plans are already afoot for issue 47 and at last the sun is making an effort here in the UK after what feels like no spring. Please do contribute – without you we are empty pages.



Sally



Artisans In Miniature

*“An association of professional artisans,
dedicated to promoting a high standard
of excellence in original handcrafted scale miniatures...”*

www.artisansinminiature.com

artisansinminiature.blogspot.com

The way in which AIM Association membership is offered has changed!

**Due to an overwhelming uptake of
membership over recent months, as
from July 31st 2010 the AIM Association
now has limited membership places
available...**

The AIM Association was set up in 2007 in order to provide a global platform for professional miniature artisans who wish to **actively promote** their work and **actively take part** and support the opportunities and promotional facilities which AIM uniquely offers for free: notably including...

- The AIM online forum
- Monthly FREE AIM magazine
- AIM Member's online directory
 - AIM website
- AIMs facebook & social networking pages
 - The AIM blog.

*AIM membership is only available for professional miniature artisans,
selling quality handmade miniatures to the public.*

*Membership is reserved for artisans who wish to
showcase & promote their work,
through active participation within the AIM Association.
Please note; A waiting list has now been introduced regarding
new membership applications.*

AIM is completely **FREE** to join and completely **FREE** to be part of.

So... if you are a professional miniature artisan and you would like to find out more about joining the

AIM Association, please email AIM's Membership Secretary: Tony for more information:

tonybroadwood@aol.com

Or alternatively visit our website... www.artisansinminiature.com

Is there a Doctor in the House? ^{Dolls'}

Sid by Pamela J Minis

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You may be wondering how this subject came to be suggested as a topic for this magazine. The simple truth is that at the time of head scratching for new ideas the editorial team seemed to have been struck down with an ugly variety of bugs and surgical problems. It was suggested somewhat tongue-in-cheek but the response was wonderful. What a range of artisans we have! We received photos ranging from lepers to smart doctors, autopsy tables to mediwipes.

This response inspired me, slowly, as I was on crutches, to delve a little into the history of medicine. The deeper I dug the more I realised that I would need years to cover it and I am limited to the time we have before going to press, albeit much later than usual. Therefore I am constraining myself to a few interesting and/or surprising facts.



Debbie Mize debbem032@gmail.com

www.facebook.com/page/mimis-minis

From the very beginning and surgery have existed almost always connected. Hence we have the medicine of the shaman, the crone, the many more who dealt with physical and mental. These have been passed down by word of mouth. The advent of writing, followed in 2600 BC the Egyptian diagnosis and treatment of Medicine as an organized art first appeared 4000 years ago of Southwest Asia known as

The first recorded doctor's Sumer in ancient Babylon. of the ruling dynasty of Hammurabi. This powerful leader developed provides the first record of doctors' practice, as well as fees.



g of civilisation medicine
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with religion and beliefs.
the man, the witch doctor,
the wise woman and so
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knowledge would have
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lmhotep described the
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ago in the ancient region
s Mesopotamia.

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This was during the time
mmurabi (1728-1686BC).
opped a code of law which
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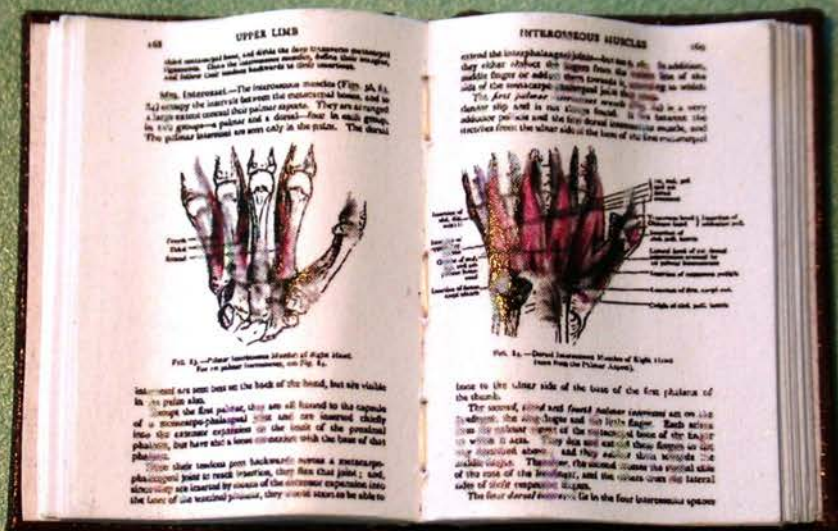


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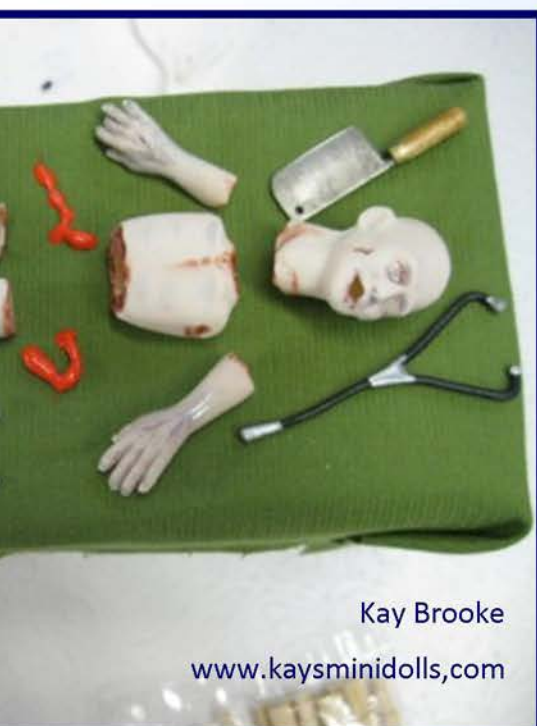




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Carol Lester The Dolls House Mall

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Around the globe, medical knowledge was progressing although much of it was still associated with magic and miracles. The Greek, Hippocrates, was very much the founder of the more scientific methods of diagnosis and treatment. In 480 BC, he started to use auscultation (listening to body sounds—especially the heart, lungs, intestines, pleura, blood, and vessels—for diagnostic purposes or to find a foetal heartbeat) to perform surgical operations. His work also provided historians with detailed records of his patients and descriptions of diseases ranging from tuberculosis to ulcers. However, the temples of Saturn, Hygeia and Aesculapius, the Greek god of medicine, all served as both medical schools for practitioners and resting places for patients under observation or treatment.

The Romans and Persians were making similar advances and Indian hospitals were developing the importance of sanitation in treatment.

During the Middle Ages much of the scientific was crushed by a return to superstitious beliefs but this was restored in the Renaissance when secular and non-secular studies came together and hospitals were built in Europe and the New World as well in the east.

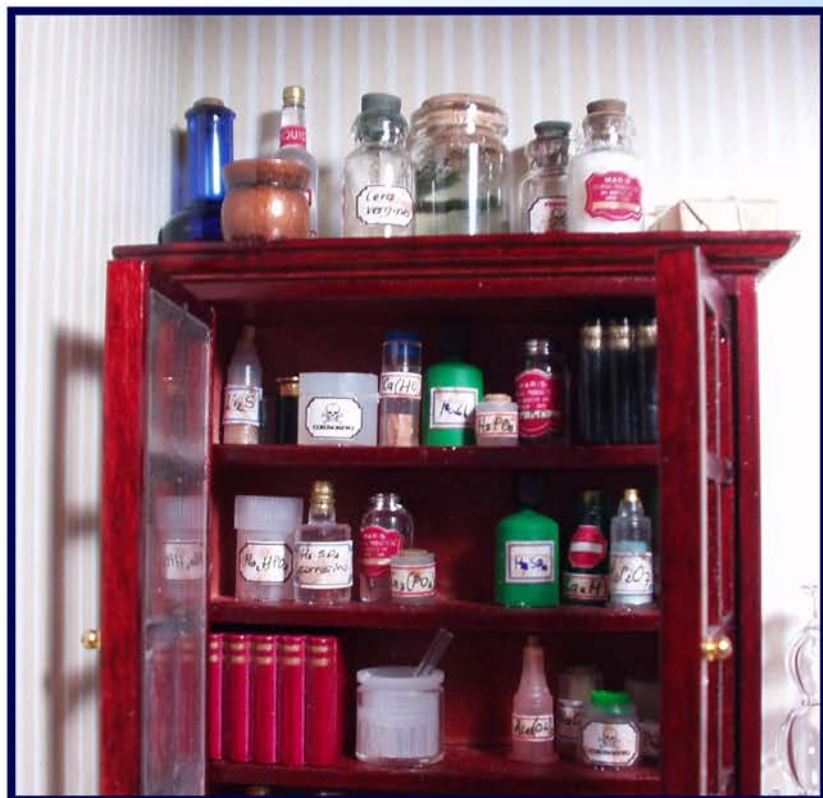
We have come a long way since the rattling of bones in a pouch and the burning of aromatic herbs but many of the old ways have proved their worth. Now we have vaccines and antibiotics along with keyhole surgery and organ transplants. We may not sit beneath a willow tree for the relief of a head ache as our ancestors did, but aspirin is still a widely used drug extracted from this tree.



Carol Lester The Dolls House Mall

www.thedollshousemall.com

*See the project pages for
Jean Day's ways to make
your own medicine labels
and Doctors' notes
and Jane Harrop's child's
doctor's kit.*



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Janet Harmsworth



Kathy Brindle

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Our members have produced some delightful 12th scale miniatures to illustrate the light and darker sides of this ancient and multi-faceted topic. Explore and stay well.



All photographs copyright of the artists.

Text and formatting
Sally Watson

New On The Web: Homewardflight

Homewardflight.co.uk
By Sadie Brown

Val & Sadie of Homewardflight are pleased to announce their brand new website! Based on the Isle of Skye of the Northwest coast of Scotland, Homewardflight features 1:12 scale food and other pieces of "nature in miniature" such as a bonfire with Fall leaves or a log covered with all the new life of Spring, all handsculpted by Sadie Brown.

The website is hosted by create.net and they created the site from scratch. They found create.net provided a very easy environment in which to work with lots of templates and colors to choose from. While the site had been in the planning and thinking phases for a long time, once the sparks had been ignited, the actual building of the website took about a month. While some knowledge of HTML came in very handy, they found the actual building of the site to be extremely straightforward and even called the experience "great fun!"

Though there were many templates to choose from, and they experimented with several different themes, one layout caught their eye and they always came back to it as they found it professional and, most important of all, aesthetically pleasing. The color scheme was chosen to include colors found in nature to match the "nature in miniature" side of the business. Nature is part of life on the Isle of Skye. Sadie says, "Living on the Isle of Skye, surrounded by everything the natural environment creates in its wildest and most beautiful setting, nature was a resource we drew on heavily when choosing the new overall look for Homewardflight."

"It was also incredibly important that the website was designed so that the miniatures were always the star and the pictures were always the most prominent aspect. Everything else is there to accent those!" On both the website, as with the Homewardflight ETSY store and blog, Sadie says, "The most important thing concerning the content is the photographs of the minis, ensuring that every single one draws you through the screen and shrinks you into a very special miniature world!"

The website includes an Etsy widget that shows the miniatures currently available on Etsy on the homepage of the site. And there is a slideshow of photos on the homepage.

Designing a homepage is sometimes the most difficult thing to accomplish when launching a new website. Sadie says, "It was quite difficult because you want to somehow incorporate everything! In the end though the deciding factor was the colors



A scrumptious berry cake

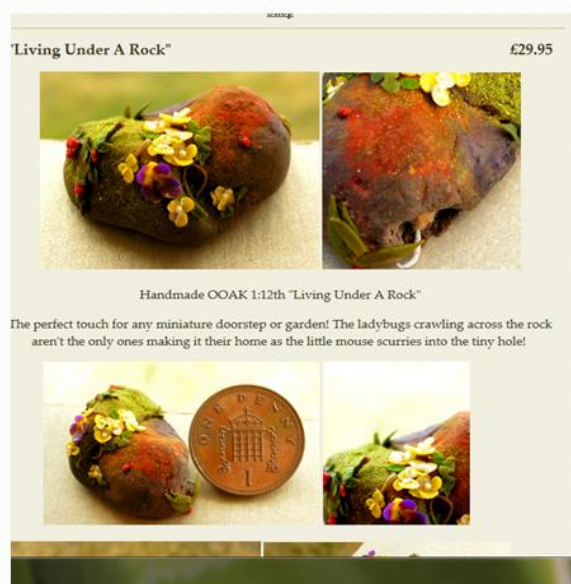


Home page of homewardflight.co.uk

and also ensuring that the photographs in the banner across the top of the homepage showed a varied selection of minis." And they do...everything from the cheese celebration cake to a Fall garden log covered in blackberries.

Naturally, the primary purpose of the website is to be the main online showcase for all of Homewardflight's miniatures. There is an integrated database to help them keep the product listings up to date.

In addition to the shop itself, the website includes a Gallery and the usual pages (e.g. "Contact Us", "Ordering & Privacy Policy", "About Us", and a "Guestbook.") They expect the Gallery to grow over time and evolve. "Who knows what might come along!" There are also links to the Artisans in Miniature website and the CDHM gallery. They also use the website to point visitors to other places, like the Homewardflight blog, Facebook and Twitter accounts.



An example of "Nature in Miniature"

Now that the website is live, Sadie will be spending even more time working on her wonderful miniatures. Those visiting the site will also want to know that worldwide delivery on all orders is completely free!

Text and Images copyrighted (2013) by Sadie Brown.
Formatting by Janet Smith of Desert Minis, Inc.
(desertminis.com, desertminis@gmail.com)



BLOG **of the** **Month!**

This is month the AIM Blog of the Month spotlight is firmly focused on the blog of AIM members Emma and Neil Martinot of Paris Miniatures, whose love of French cuisine is what helps to give their miniature food such wonderful authentic realism.



parisminiatures.blogspot.com



New Collection of Miniature Pastry Displays
 Mouth-Watering French Pastries
 Clafouti Collection a Speciality of the Limousin Region of France



Emma and Neil started blogging four years ago. They wanted to be able to show, not just 'items for sale' on ebay and Etsy, but the way their miniature food work is inspired by a genuine love for and appreciation of food. The irony is that now they are so busy that they only seem to use the blog to show new items for sale.

Cooking and dining are very important to them and they are deeply ingrained in French culture, a passion they want to share. Emma enjoys cooking and they love sharing photos of her baking skills on the blog. But they have so little free time now that they show mostly newly finished work.

Knowing that people all over the world enjoy seeing their work is very rewarding. Without the support of the community there would be little point in running a blog. They had loads of 'it's good to see you blogging at last!' messages when they started and have regular followers whose comments they really enjoy reading.

Obvious gadgets are the Etsy mini shop widget and links to Facebook, Twitter, Google+, but generally they prefer to keep the gadgets to a minimum in order to keep the layout clean, because it can get crowded and messy really quickly. They tried lots of different layouts at the beginning and spent ages trying different colours and adding gadgets, but over time, have simplified the layout and colours and used the same header for their blog, website, Etsy, etc. The current look, they say, just kind of evolved from tinkering around.

Funnily enough while writing this they've come to the conclusion that a re-design is long overdue! And they would love to post more, but after a day juggling miniatures, baby and all the rest, they just want to sleep...

We often go weeks without posting but our readers are always there when we come back! With a blog you have more time and space to 'talk' and elaborate than with other social networks.

Paris Miniatures

<http://emmaflam-miniman.com/> * parisminiatures.blogspot.com

compiled and formatted by Marianne Cook



Friday, 3 May 2013

Friday Flashback from Flickr

This week we fired up our long-neglected [Flickr photostream](#). We used to love using Flickr, but as our time became more and more limited, we used it less and less often.

It's been great to re-visit some work that we'd forgotten about, so we thought we'd share our favourites on the blog.

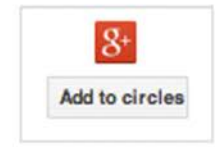
If you use Flickr, [click here](#) to see our pics - it's not all mini food...!

Have a fantastic weekend!
E&N

Get daily updates on Facebook



Follow us on Google+



Chocolate cake decorated with cherries, strawberries and Chantilly cream

Browse our Etsy miniature store



Etsy
[ParisMiniatures](#)

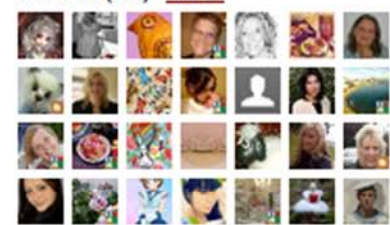


Chocolate Fondant Cake

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GETTING TO KNOW YOU

Gail St Clair *Mistress of Miniature Flowers and Crochet*



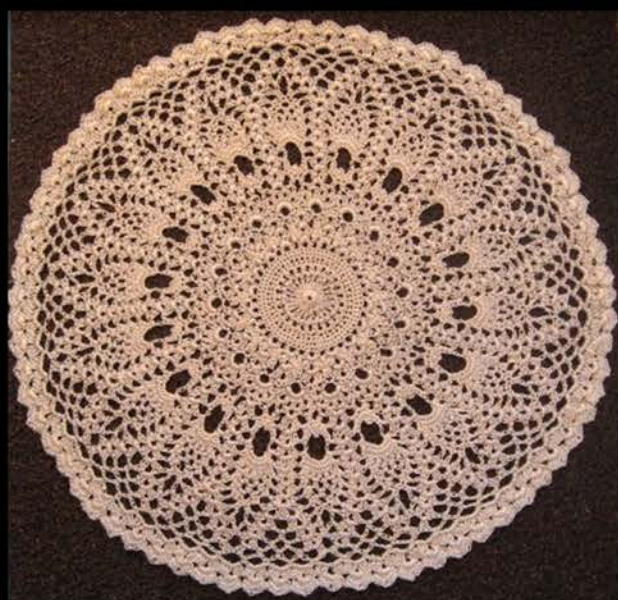
Gail St Clair works her miniature magic in the heat of Arizona.

I started by asking about her life before Miniatures but she doubted if there had been such a life, finding it hard to recall a time when she wasn't totally taken with small things.

Her earliest memories of playing are with mud- mud pies, mud cakes, mud sammies: of course they were very small. Gail's most favourite toy was a tin doll house she received for Christmas the year she was seven. She believes it came from Sears and was filled with lovely plastic furniture. In later years her grandmother supplied her with wonderful mahogany furniture from Marshal Field's in Chicago.

As with many of us, Gail is not certain of the initial attraction of miniatures as she can't remember a time when she wasn't fascinated with wee tiny bits and bobs. When she was seven or eight her grandparents took her to see Colleen Moore's Fairy Castle. She recalls her reactions: " That is when I became totally enthralled with the idea of having one exactly like it for myself. That never came to pass, but it did give me a lasting passion and appreciation for miniatures. It was a wonder to discover that miniatures were not just for children and wouldn't have to be given up just because I 'grew up'."

The first purchase of a miniature is always a significant moment. Gail believes her first purchase was a bassinette bought at Marshal Field's on a shopping trip with her grandmother when she was



about eight. "My hard earned and saved dollars were gladly plopped on the counter," she explains, "and I remember watching the sales lady carefully wrapping it in tons of tissue. "Unfortunately all Gail's earliest miniatures were lost when their home burned to the ground in 1965.

I asked what miniature item Gail most coveted. "Hmmm," she responded. "Right at the moment I can't think of anything in particular that I couldn't live without. What I most covet would be more TIME! Time to create, make, and build all the lovely things that are bouncing around in my head."

My next question was who she most admires in the miniature world. Gail's response did not single anyone out:



"There are so many artisans that I admire it would take pages to name them all. Instead I'll divide the question into two parts.

I so admire all of the creativity of miniature artisans and their ability to take a thought or idea and turn it into a miniature reality with such precision you cannot at first recognize its size. Secondly I admire the friendships. Miniatures have put me in contact with some of the most amazing folks worldwide that I never would have known otherwise."

The miniatures Gail makes fall into two categories: the first that she tackled was flowers.

Her background was in horticulture and landscaping but she was forced to give that up when she developed severe allergies to the chemical components of the industry.

She wanted flowers and plants for her dollhouse and took a few classes at a local mini shop. It wasn't long before she realized she had a knack for making them, and making them well. The first miniatures that Gail sold were flowers.





Gail has always loved to crochet and create lovely things from yarn and thread. "Having raised a LOT of children (8!) I made tons of sweaters, blankies, etc. I bought a wee infant doll at a show who was lovely, but totally naked. Several attempts at dressing her with fabric were disappointing so I grabbed a hook and some cotton sewing thread and crocheted her a dress. Wonder of wonders it was fantastic and a new dimension was opened to me. With a lot of encouragement I began working with smaller hooks and finer silk threads. I submitted for artisan in the International Guild of Miniature Artisans in 2005 and was accepted. I was awarded Fellow status in needlework in 2009." A well deserved award for sure.

Gail fantasies about winning the lottery (if she ever bought tickets) and being able to "hire full time household help so I could make more minis!" I think many of us can relate to that!

Gail St Clair IGMA Fellow

justimagine miniatures@live.com

US phone: 520-400-4819

Website coming soon



Photographs © Gail st Clair

Text - Gail St Clair & Sally Watson

Formatting—Sally Watson



Just for fun we thought we would challenge our members to tell us some unknown facts about themselves...

This time we are delighted to feature AIM member, **Margaret (Mags) Cassidy**, who has bravely agreed to take the plunge and share -

'10 THINGS YOU NEVER KNEW ABOUT ME'

1

I am a handbag fanatic...nothing gives me more pleasure than a new handbag.

2

I write copious amounts of notes to myself, particularly regarding minis that I want to create... volumes of them... can write notes much quicker than I can produce the mini ideas.

3

I love expensive perfume. (I said 'love' not 'buy').

4

I have to have the rooms in our house colour co-ordinated.

5

I cannot do exams... my mind goes totally blank...I only tried for IGMA Artisan because my Miniaturist Peers said that I should!

6

I love Danish food, especially smørrebrød.

7

I am terrified of Wasps and the Dentist, although I started my career as a Dental Nurse/Receptionist back in the 1960's.

8

I am very interested in building my family tree.

9

I won a prize for handwriting, as a child, in a competition organized by 'The Children's Newspaper', a publication launched in 1919 that ran until 1965.

10

In the next life I would like to be an Interior Designer.

10

THINGS...

YOU NEVER KNEW ABOUT ME!



**Mags Cassidy
of
Mags-nificent
Miniatures**

To find out more about Mags' miniatures, why not visit her website:
www.mags-nificent.co.uk

Text & Photographs © Margaret Cassidy 2013



From over the fence

Techniques and materials from other fields of modelmaking

By AIM Member
Malcolm Smith of
Malcolm's Miniatures

Weathering & distressing techniques - part 2

In the previous article I described the use of thin washes of paint, dry brushing and spraying to create the effects of the weather, age and general wear and tear. Photo 1 shows another example of the subtle use of thin washes of paint and dry brushing to represent old and weathered timber - in this case the painted frame of a greenhouse which is overdue for another coat of paint. Note that thin washes of paint have also been used to create the effect of the dirty glass. This greenhouse is 1:43 scale (0 Gauge) and is part of a vegetable garden on a model railway.

Weathered timber

Another technique for creating the effect of weathered timber that has not been painted is to rub chalk over the surface and then rub most of the chalk off. It may take two or three applications to get the effect of the almost silver-grey colour of well weathered timber outdoors. Photo 2 shows an example of this technique applied to a timber framed building. In this case the timber had been stained dark oak first and when the stain was completely dry the chalk effects were applied.



Photo 1. A weathered greenhouse



Photo 2. The effects of dampness on a wall

A combination of paint washes and chalk can also be used to build up a patina on very old and worn woodwork.

The cobbler's workbench shown in photo 3 has obviously seen a lot of use and has ingrained dirt and wear and tear on the surface. The wood was first painted with a grey brown acrylic paint - then several washes of acrylic paint and applications of chalk were used successively with light rubbing down with sandpaper between some of the applications until the desired effect was achieved.



Photo 3. A well used workbench in a 1/12 cobbler's shop

Rust

The effect of light rust can be produced using a thin wash of rust coloured paint as previously described. To produce the effect of long term rust the best method is to use the DeLuxe Materials Scenic Rust. Mix the rust powder (fine iron powder) with the scenic binder and paint onto the area to be made rusty. The thicker the layer the more rust you will get when the process is complete. Leave to



Photo 4. Scenic Rust

dry overnight and then paint the rust developer over the area. This oxidises the iron powder to produce real rust and is very effective. Photo 5 shows a water wheel that has rust applied to the ironwork on the wheel. Note also the weathered timber and the effects of water on the adjacent brickwork.



Photo 5. Rusty ironwork

Moss and lichens

Moss on roofs can be very effectively portrayed using the sponge scatter material sold for use as model railway foliage and acrylic paint. Mix a suitable green paint with a little PVA glue and add the sponge material (a fine grade is best) until a stiff mixture is produced - mix thoroughly. Using the tip of a small paint brush or a cocktail stick lift a clump of the mixture and drop it onto the roof - typically the moss grows in the cracks between tiles or slates. Use the paint brush (or cocktail stick) to shape the clump into a low mound. When dry the paint and glue will hold the moss in place - the paint usually dries lighter - if it is too light a little paint can be applied to the moss. Photo 6 shows a Cotswold roof with a heavy covering of moss.

Lichens also grow on many types of roof but are much flatter than mosses. There are two main types the grey ones and the golden coloured ones and both grow in circular patches often with a darker colour in the centre and a brighter ring of new growth round the edge. They can be simply represented with acrylic paint with a little plaster added to thicken the paint. Paint a circle of the lighter colour and then paint the slightly darker centre (with less or no plaster).



Photo 6. Moss on a 1/24 Cotswold stone roof

Acrylic paint mixed with plaster is also a good way to represent mud - the military vehicle modellers use this technique to great effect to represent the caked mud on the tyres and tracks of lorries and tanks.



SCALING DOWN TO THE Nth DEGREE

By Catherine Davies

In my 'From Over the Fence' column I describe the use of techniques from other modelling disciplines in the dolls house world. Here Catherine Davies describes using techniques from the dolls house world on her partner's N gauge model railway.

Malcolm Smith

As a child I asked for a model railway and in those politically incorrect days duly received a 1/16th scale dollhouse. I have since made a couple of 1/24th scale sunflowers and once attempted a 1/144th scale dollhouse (ie a dollhouse for a dollhouse) at a Polymer Clay Guild workshop. However, my own adult's dollhouses are all 1/12th scale so that's basically what I was most accustomed to – until my partner started to build an N gauge railway. A couple of years later and my “biggest” set of scenery for this model railway layout had to be produced in a strangely shaped area - 2'3" (69 cm) long and 9" (23 cm) wide. Into this I had to fit several gardens plus allotments and work on a thin sheet of plastic away from the site of the layout. To put some perspective on this N gauge is 2 mm to the foot while 1/12th is 1" (2.5cm) to the foot. For myself I am now actually planning to construct a single garden for one of my 1/12th scale dollhouses and this will be in an area of 27" x 17" (69 cm x 44 cm).



The thin sheet of plastic came ready-cut by my partner to the exact size and shape. A ready-cut cardboard had been glued down and his chosen ready-made buildings put in position. He also provided me with a shaped piece of MDF on which to keep the embryonic module while I was working on it and for ease of transportation.

I decided that my first garden would belong to the neighbours from hell, complete with half a rusting car jammed up against a dead tree in the back garden. I chose to construct the tree myself from very fine copper wire which I twisted together into shape and then covered in a texturing paste from Green Scene. The resulting tree looked suitably knobby and arthritic and I am sure I will do something similar in my 1/12th scale garden at



some point. I left the wires uncovered at the base as “roots” which I then stuck down onto the plastic with superglue and covered with Milliput. I repeated this method for the fruit trees in the orchard,

attaching different shades of model railway green scatter material for the leaves using a spray adhesive.



I love Milliput. It is a two-part putty that comes in a few different colours, and hardens only once the two parts have been thoroughly mixed. It is therefore not air-dry which means it will continue to harden even when painted over and it is still workable for several hours. It's also very sticky so you don't need to use much, if any, additional glue. I hadn't used Milliput before working on this railway layout but now I use it for fixing 1/12th scale plants and much prefer it to air-dry clay.

Whenever the appearance of uneven ground was needed (especially in the allotments) I applied black Milliput in varying degrees of thickness which gave the impression of soil being dug, turned over and even piled up. Finally for the earth itself I brushed on a mixture of light and dark earth shaded Tamiya soil effect paints. I was particularly pleased with this earth effect and will be using exactly the same technique in my 1/12th scale garden.

Another product I discovered at N gauge level was the natural "sea moss" sold by Green Scene as "Forest in a box. This resembles intricate but bare little trees/bushes/shrubs, just waiting to be dressed how and indeed if you want. You can thicken the stems with a coating of texturing paste if you wish and you can attach "leaves" using scatter material and spray glue. These sea moss



trees, bushes and shrubs, each finished slightly differently, appear throughout my N gauge layout and again I will be using these in my 1/12th scale garden probably as scrub.

The lawns in my gardens were made using different shades (and sizes) of model railway scatter material. At 1/12th scale they would nevertheless

appear too flat to be used as grass in my garden but I've already found they work brilliantly as lichen and moss at this larger scale. For the long-standing grass in the neighbours from hell garden I treated myself to a bottom of



the range static grass machine. It actually closely resembles a battery operated fly swat which has been married up to a tea-strainer and soldered to a piece of wire with a crocodile clip on the end. (Maybe that's what it is!) Anyhow, to make grass stand on end, lay the glue, clip the wire to the glue, turn it on and shake the scatter through the tea-strainer. Needless to say, I now know how I will be laying my 1/12th lawn.

As a dollshouse miniaturist I





regularly use Fimo modelling clay for making fruit and flowers. You can buy tiny little beads for orchard fruit and tomatoes from model railway suppliers but I couldn't help wanting to roll my own to get the necessary variety of shades and the sizes. Different sized and coloured balls happily made me pears, apples, tomatoes and potatoes.

When attempting a 1/144th scale house years ago, we were told that the smaller you go in scale, the more you have to make an impression of something being something and fooling the eye. So it is with the roses in my cottage gardens and the cabbages in the allotments. They are simply very thin strips of Fimo rolled up tightly in the middle, more loosely on the outside and even from a fairly short distance you can see what they're supposed to be.

Not that

I'm inviting anyone to look too closely. When making the N gauge sunflowers it actually felt like making 1/12th scale daisies although I think they may still be a little too big.

I mostly used the proprietary plastic fencing that you can buy for model railways. However, I chose Milliput (white this time) for my final set of walls as these needed to be of solid stone appearance and curved for my cottage gardens. Using Milliput therefore meant that I could sculpt the walls to the exact shape and depth I wanted. Whilst still slightly sticky I textured

them with crumpled foil and a needle, then coloured with acrylic paint and model railway weathering powders. Incidentally, these weathering powders work very well for aging and dirtying things up at any scale.





The finished model was eventually secured successfully in place on the layout using double-sided sticky tape. The empty square, fenced by four pieces of up-turned awning painted in primary colours, will eventually become a playground. Quite when I'm not sure and anyway I can't wait to transport the N gauge techniques I've learnt on to my 1/12th scale garden. The only downside with scaling down that I can see is that the weeds in my own real back garden now appear incredibly huge.



Catherine Davies

www.dollshouseheaven.co.uk

info@dollshouseheaven.co.uk



Hats off to our readers!



Your chance to win a magnificent silk 12th scale bridal hat created by Miss Amelia.

Miniature artisan Janine Crocker, also known as Miss Amelia, has created this charming ivory silk bridal hat for a lucky reader of the AIM magazine. The contemporary design has a wide elegant brim with a rounded crown swathed in folds of silk and adorned with petals of silk and ivory tulle. This charming piece of miniature millinery can be worn by a 12th scale doll or displayed on the tiny hat stand provided.

For your chance to win all you have to do is answer the three questions below. The answers can all be found somewhere on Miss Amelia's website...have fun looking for them!
www.missameliasminiatures.com

The correct entries will be put into a draw to take place on **26th June**. The winner will be notified by email and announced in the next edition of the AIM magazine.



- 1 What is the name of the sage green velvet daybed to be found in Miss Amelia's Bedroom collection?
- 2 Which two colours were used to create the Edwardian hat 'Cora'?
- 3 Name one bridal gown from Miss Amelia's Couture Collection.



Please send your answers to
janine@missameliasminiatures.com

with COMPETITION marked clearly in the
 subject line

Terms and conditions

*The winner will be chosen at random from all correct entries received by the closing date of **25th June 2013**. One entry per household. The judges' decision is final. There is no cash alternative and the prize is non-transferable.*

Gallery of Miss Amelia's beautiful work.



MIX AND MATCH

Kathi R. Mendenhall, AIM member



What is the most fearful exercise for a miniature fashion costumer? Mixing patterns, that's what! No one wants to go out looking like one dressed in the dark, so I can understand the fear. Some miniaturists are gifted and have the eye. I have to work at it a bit. Me, I need a few rules. So, today we are looking at a few combinations and some ideas that may spark the imagination in you. Most ideas work for fashion and interior design, but some things work better in one than in the other, but mostly these ideas hold true!

The disclaimer is I am no expert! I have to play with the fabrics a lot, but once you get the hang of it, it is quite fun! Here are a few suggestions that might make it easier for you.

Before I begin any project, I usually have the idea, color impression and some inspiration pictures in front of me. I have no imagination and am not a designer. I start with fabric I really like, usually it is a favorite flower or a favorite color. There is something drawing me to the design. Why else would I do it? This favorite fabric is my guide me through any additional choices. Looking at the fabric, I can see the color palette. The first example I show is predominately ecru and blue. I am going to choose three fabrics total, as odd numbers have balance, and I would limit my selections to five. (5 if it is room design, 3 for fashion)

*Top Scheme
Novelty
print as
main
inspiration.
Half scale
print and
a stripe.*



*Bottom Scheme
Large oversized
print for chairs
or sofas.
Stripe as
medium size
fabric and
tiny check
that reads a solid.*

In the first example, I chose London. Making this the dominant or the room design, a jumping off point, a sweet blue floral from Liberty of fabric gives me all the colors for the fashion if you will. The simple thing to do is choose a solid, in this case, blue, and ecru. To make it interesting, however, I have chosen two different fabrics and textures. The ecru is an even weave linen, and then a very fine velveteen. If you decided you like the red, a nice scale check in red would be a wonderful choice. I think in fashion using the red would be a very interesting choice for a dress with accents and for an interior design might send the fashion from a traditional or transitional design to an English or French Country feel. If you choose a print, the scale should be about half the pattern of the floral design, but using the same colors in the pattern. The third fabric should be a tiny pattern that “reads” as a solid, or a solid with texture. In this case, the choice was the texture of short-pile velveteen. (A short pile or synthetic velveteen often appears like leather in miniature.) To bring it together on a costume, I would make a floral skirt with a solid color blouse. The accessories, belt, bag, or shoes could be of the blue velveteen. In an interior decoration, I might create a set of matching chairs in the velveteen with the linen sofa. I would use the floral as pillows and draperies. If I were to continue picking design fabrics, I might pick out that red and use a tiny dot style print for additional pillows and accents, and even a green with a stripe. Remember to vary the design.

*In fashion,
be creative.
Cut out a flower
and make it a
pocket or bib.
Use all the parts
of large designs.*



Basic Rules for Mixing and Matching Fabrics and Textures

1. Your favorite print is your color palette.
2. Vary the style or size of the patterns. The second pattern could be half the scale of the first pattern, or could be a plaid or a stripe. Keep it in the same color family as your favorite print.
3. If patterns are the same size or nearly, make sure there is some contrast to grab the eye. If the patterns are too similar they, they just sit there. Neither is exciting. Perhaps one has a predominant dark color and the other is light.
4. Build with pattern and texture, and pattern sizes. Tiny prints, checks, and plaids can read as a solid. Don't be afraid to use a tiny print instead of a solid.
5. Take notice of your choices; are you building a masculine palette or a feminine one? Is it a traditional, childlike or beach style. Let your project be your guide.
6. Use neutrals and space the patterns out. Wear a plaid skirt with a solid top, but don't forget a floral scarf!



In this example I used a Liberty print for the dress, and a stripe of yellow and white silk for the tie. I chose to accentuate the least used color in the design for impact.

The third color was the neutral and I made a Swiss Batiste collar with a matching lace slip.

A rose print for the dress and a pink solid tie would be lovely, too.



In these examples, all the prints are from Lecien Fabrics in a coordinated colorway. Is the favorite color in the print, or is it the print? What are you wanting to accentuate? Is it the yellow? If so, I paired it with a yellow silk check and a solid silk. Or is it about the green? Add texture with a jacquard design, and pick a light or dark green to fit the mood. Is yellow more juvenile? Maybe perfect for pinafores and gathered skirts, or canopies and ruffled bed skirts. As a costumer I see a little empire print dress with a checked apron with a rose pocket.

I might choose the yellow with the greens to make the design a little more mature. A solid, bright pink might give an extremely feminine appeal to a room. A texture would add another level of sophistication.

I might use the stripe as a wallpaper, and the checks on the bed dressings, solid pillows to bring it all together.

A solid pink wall in a bright color would work well with floral bedcovers and the checked or striped lining. The check could be a footstool or bench, with a solid color chair in ivory or green. Let your imagination be your guide.



A final inspiration piece is a contemporary print; the purple is a silk tone-on-tone jacquard and the accent piece is a box plaid in yellow with a white stripe.



Follow the basic rules to decide how you would create these in pairings. I used this pairing for the **Sew Retro** articles completed last year. The dress was a summer dress in the print and the purple was the hat. Would you emphasize the lilac or the gold? Perhaps you would use only the creamy background preferring for the fabric to take center stage! The rose color in this reminds me of an English garden though there is not much of it. Lilac and Rose is very exciting. Do examine your inspiration fabric and see what you can imagine and create. In this example I selected the gold and lilac. They colors are complementary colors meaning they are opposite each other on the color wheel. Complementary color schemes are often exciting and invigorating to the eye. The tiny diamond pattern on the lilac is a texture, but reads as a solid. And I have chosen a textured plaid as a third color for the mix.

If you are like me, you need some guidelines to help you along. I hope these ideas will inspire you to try your hand at mixing and matching patterns and textures. You never know what you will create!

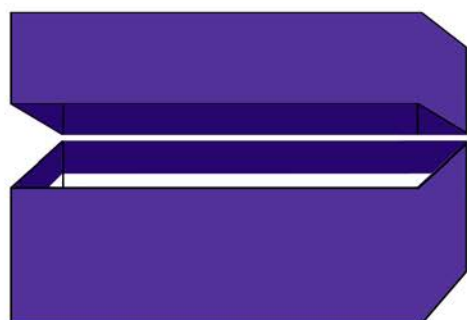
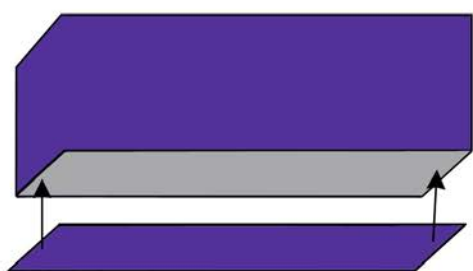
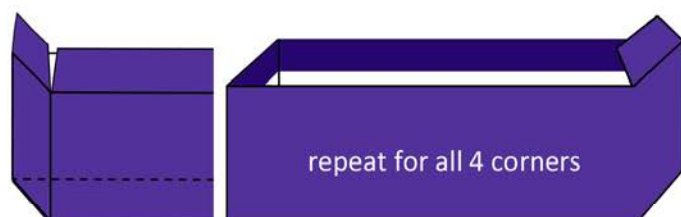
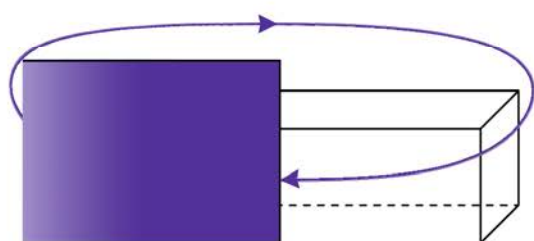
© 2013 Kathi Mendenhall

Scrapgirls LLC, background pages and elements.

La Petite Belle Patterns, www.minipatterns.com



For Outer base



■ Cut a piece of leather-like material 4½" long and ¾" wide.

■ Peel off the backing paper at the start of the tape on the box, then take a strip of 'leather' and, keeping it flush with the bottom edge of the base, wrap around the outside, joining the ends at the back of the box. Trim any excess from the bottom so the 'leather' is flush with the base.

■ Make V cuts in the material to line up with the corners at the open top of the base. Fold over the top and use glue to fix in place.

■ Turn the box over and peel off the tape backing on the bottom of the base. Cut a piece of 'leather' 1½" x 1¼" and place on the bottom. Trim carefully to the edges of the base.

Trim the bottom edges of the base where the 'leather' edges meet with braid or crochet cotton.

For Outer Lid

■ Cut a piece of 'leather $4\frac{1}{2}" \times \frac{1}{2}"$ '. Follow the instructions as for the base, except that on the lid the 'leather' needs to fold over to cover the inner sides completely. Remember this time the opening is at the bottom of the lid, so it will fit over the top of the base of the box.

Material to be folded over to cover the tape

15/16" Top inside lid, cut 1 3/16"

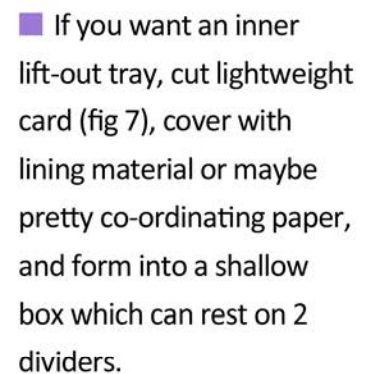
fig 6



fig 6



1 1/4" x 1/8"



■ The bottles were made with polymer clay, then trimmed and finished with printed labels. Alternatively they could be made from beads.

■ The hair brush, comb and mirror were also made using polymer clay. The bristles were made with sisal. The mirror has a decal added to the back and foil to the front.

■ For face cloths and towels, fold/roll fine towelling and tie with silk ribbon.

■ The powder puff is a trimmed pom pom with a brad glued to the top, (the legs cut off), and finished with a half pearl.

■ Add a mock passport and a book to read on the journey, and you have everything needed to travel in comfort.



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Here comes the bride!

weddings in miniature

AIM members gallery

preparing for the big day...



Francesca Vernuccio



Wedding Shoes by Kathy Brindle



Wedding Bouquet
by Kathy Bee

Wedding Planners

Carol Lester

Wedding Bouquets
by Kathy Bee



Something Old, Something Blue
by Francesca Vernuccio



Wedding Scene
by Kathy Bee



the guests begin to gather...

Wedding Guest Characters
by Carol Bull

about the artwork

This series of dolls was custom made to recreate a couple's wedding day, complete with grandparents, uncles and aunties, etc.

(some of whom were a bit more alert than others).





don't forget the vicar!



let the ceremony begin!



Diana the Flower Girl and Andrew the Ring Bearer
by Sandra A. Stacy



A Bashful Bride
by Kay Brooke



Charla
by Sandra A Stacy

clockwise from upper left:

Late Victoria Summer Bride
and Elise from
“Somewhere in Time”
by Angelique Miniatures

Evelynn
by Sandra A. Stacy



famous weddings (and equally famous dresses)



Famous wedding gowns
by Angelique Miniatures

clockwise from upper left:
Princess Grace
Princess Margaret
Princess Diana



King Arthur and Queen Guinevere
by Angelique Miniatures



Queen Victoria and Prince Albert
by Janet Harmsworth



and everyone's favorite part--the food!



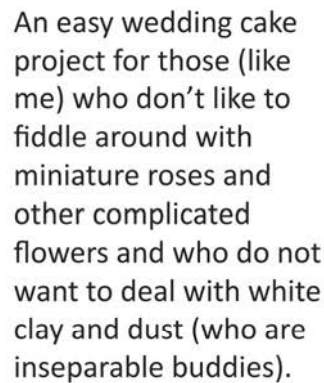
Marie Antoinette Wedding Table, Rainbow Croquembouche
by Stéphanie Kilgast



4-Tier Cheese Wedding
Cake by Sadie Brown



Honeymooners' Brunch
by The Mouse Market



INGREDIENTS

- Fimo white, translucent, chocolate, carmine
- liquid Fimo
- acrylic paint pale pink, raspberry
- flower kemper cutter 5 mm
- round cutters : 2,5 - 2 - 1,5 cm
- blade
- toothpicks
- pasta maker



Tap and...



...roll each cake layer until you have a regular and clean shape for each.

Mix chocolate brown and translucent clay at equal parts. Roll it through your pasta maker and stack sheets of clay to reach a thickness of 1 cm. Cut out 3 cylinders with your round cutters.



Spread liquid Fimo onto the first layer of cake.



Then place the second layer on top of the first.



Repeat the process for the third and last layer.



Check if the pieces are centered. Adjust if needed.

Bake.





A chocolate cake decorated with pink and white flowers. The cake is a single round cake with a smooth, dark chocolate finish. It is adorned with several small, five-petaled flowers in shades of pink and white, scattered across its top and sides. The cake is set against a plain, light-colored background.

A small chocolate cake decorated with red and white icing flowers, surrounded by containers of icing and a toothpick.

A close-up photograph of a small, round chocolate cake. The cake is decorated with several small, five-petaled flowers in shades of pink and white. A wooden stick, likely a toothpick, is shown touching the side of the cake. The background is a plain, light-colored surface.

A chocolate cake decorated with white and pink flowers and white dots, resembling a Christmas tree.

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Cross over *Crafts of* *Aim member* *Holly Jo Beck*

miniature house builder, set designer, art director, scenic artist...



On Set

My “craft” has actually been my career for much of my life. I have been designing and painting scenery and props for theatre, film, and television for the last 20 years.

At university I studied architecture, theatre design, and film production both at Syracuse, NY and ‘time abroad’ in London

After graduation I worked in several cities in the US as a scenic artist and set designer, eventually settling in Washington DC where I spent 5 years as the Charge Scenic Painter for the Shakespeare Theatre Company.



Fireman Sam Christmas scene

The best way for a set designer to communicate to a director what the set will look like is to build an accurate scale model which is also used by the construction and scenic teams to create the full scale production. I found after years in dark theatres and long gruelling tech weeks that I enjoyed making the models as much or perhaps more than the final large piece! So the decision to 'scale down' and pursue more work following my early love of model animation eventually lead me "across the pond" (as they say) to Bristol UK, Aardman Animations. Aardman is a great group of collaborators and I was working on various projects which lead to backdrop work on Robbie the Reindeer 2 and then off to Cardiff for Fireman Sam.



Wallace & Gromit intro



Bath Circus dollhouse

The scenic and model work for animation is fast-paced and demanding but an enjoyable challenge most of the time...! There are different scales for foreground, middle and background scenery and the props must be scaled to the size and shape of each character puppet. Everything must be solid yet 'animatable' so there are many factors to consider when putting it all together. I love to problem solve so the constant challenges were fine, but the very long hours in the studio with no daylight became less appealing after several years... I began to miss whole seasons... So what could I do that involved making models and the possibility of seeing daylight more often?

Model miniature houses! Perfect!



Venetian Palazzo

I still do the occasional film or TV job, for example I painted the backdrop and worked on the set build for an animated hedgehog sequence Simon Pegg's film "The Fantastic Fear of Everything" The set build can be seen in a quick time-lapse clip on you tube. http://www.youtube.com/watch?v=icf2jG827_4&hd=1

But mostly I am making miniatures in a lovely workshop next to a moat. Still lots of work to do, but spring is here, flowers are blooming, and soon there will be baby ducks! Perfect!

© Text and photographs by Holly Jo Beck of Joarts

www.joarts.com

email jo@joarts.com



Formatted by Janet Harmsworth

The Tudor World in Miniature

new series

The Tudor Period was a time of great social, political and religious change in England which is what makes it so interesting. One of the aspects that enhances its fascination for me is the wealth of diverse characters including Andrew Boorde.

Sometimes thought to be the original 'Merry Andrew', Boorde was a monk, doctor, traveller and writer. He was born at Boord's Hill, East Sussex, c1490, and is a direct contemporary of Henry VIII (1491 – 1547). At a very young age (under 18) he was admitted to

Charterhouse as a Carthusian Monk. This is a very solitary order – the monks live alone in their cells, cooking for themselves and spending long hours in prayer. Although he was very committed to his faith and wore a hair shirt all his life, this hermit-like existence did not suit Boorde. He was accused of being 'conversant with women' in 1517 and was often unwell. He later wrote: 'There is nothing that doth comfort the heart so much, beside God, as honest mirth and good company.' So it is not surprising that by 1529 he had asked to be released from the Charterhouse and took his first trip overseas to study medicine at Montpellier.

When he returned to England in 1530, he attended the powerful Duke of Norfolk as physician and



A Rich Family in the Great Hall



Title page of 'The fyrst booke of the Introduction of Knowledge'

he may have been asked to attend the King, although there is no evidence that his services were actually called upon.

After another two years abroad he was caught up in the political and religious manoeuvring during the King's divorce from Katherine of Aragon and marriage to Anne Boleyn. He was imprisoned with other monks in Charterhouse,

but was released when he took the Oath of Supremacy which recognised Henry as head of the church in 1534. He went abroad again, but this time with instructions from Thomas Cromwell, the King's chief minister, to discover how other countries viewed the new situation in England.



Aristocratic Lady

one: Andrew Boorde

by AIM member



Kate Pinsent

During his travels he gathered much information about the characteristics of other countries and their languages. He later wrote 'The Fyrst Boke of the Introduction of Knowledge' which includes a short poem about each country and some helpful phrases – the first travel guide! In it he enumerated the national characteristics of many nations, including the French.

Boorde wrote several books, but the only ones that survive are 'The Breuiarie of Health' (1542), 'A Compenyous Regyment; or A Dyetary of Helth' (1542), 'The Fyrst Boke of the Introduction of Knowledge' (1542), and 'The Pryncples of Astronamy' (1542). There were other writings which are lost, including a 'Treatyse upon Berdes'. We know about this because

Barnes wrote 'The Defence of the Berde' in which he answers Boorde humorously, saying that the only reason Boorde dislikes beards is because he got drunk and was sick in his!

His 'Breuiarie of Health' is a very early self-help book; his reasons for writing it are as follows:

"Gentle Readers, I haue taken some paine in making this booke, to doe sicke men pleasure, and whole men profit, that sicke

**"I am a French man, lusty and stout;
My raiment is jagged, and kut round a-bout;
I am ful of new inuencions,
And dayly I do make new toyes and
fashions;
Al nacions of me example do take,
Whan any garment they go about to make."**

men may recuperate their health, and whole men may presurue themselves from sicknesse, (with God's help) as well in phisicke as in chirurgerie". 'The Dyetary of Helth' is another book full of good advice about keeping well: for example, where to build your house and to eat and drink so as to stay healthy. In 1547 Andrew Boorde was living in Winchester and his books were published – he had managed to save enough money to make this possible.



A Cleric of the Period

However, he was then imprisoned in the Fleet; rumour has it that it was because he was keeping three prostitutes in his house. In 1549 he made his will and died in prison.

The joy of this period of history is the liveliness of the characters and the stories that can be told with them. There is a huge range of miniatures available in all scales to bring this fascinating time to life, from the very grand to the lowly and not so desirable! I hope I have helped whet your appetite....

and Gentleman



Dolls by Kate in 1/24th scale
**Text & images © Kate Pinsent
2013**

formatted by Marianne Cook



'Mirth and Good Company'

The Doctor's Account Book:

pages together back to back leaving the first page and last page to glue inside the book cover pages. You might have to trim the pages with scissors to have them the same sizes once glued. Shape the pages rounded as you can see in the photo above, to have the book open on a desk . You can also press the book closed.

There are a variety of boxes in vintage colours. I printed mine on 24 lb. paper. Using the back of an Xacto knife on a cutting mat, score on the folds of the box. Cut out the main shape of the box with a ruler and Xacto and other smaller parts with scissors. Fold on the scored lines, fold and glue the box tabs, the top can be left open or folded into the top of the box, then glue on a label. I used paper but you can glue the boxes to cover stock.

The jars were made a variety of ways. I used “Lite Bright” pegs from the children’s toy, I have vintage ones I’ve collected and newer versions and beads from a bead shop, then added labels. To make the sachets I folded over the top and bottom of the designs. To make the tubes (the 2 middle right images), I glued a piece of felt to the back of a label and glued another label to the top with a seed bead added to the top.

Formatted and written by Jean Day Jean Day Miniatures [www://jdayminis.com](http://jdayminis.com)

Find more free printables at www://jdayminis.blogspot.ca

SPILLING THE BEANS ON

Have you ever wondered how all the wonderful images that appear in magazines like this one are done? Most miniaturists are one-person-bands (sometimes two), but hardly any are large businesses. So, when pictures need to be taken for websites, adverts, articles, or any kind of marketing, there is often a need for being creative on a budget, in order to achieve the desired effect.

Recently, I decided that my website for miniature needlepoint kits, www.janetgranger.co.uk, needed a total makeover. The website has been up and running since 1997 (one of the first doll's house websites on the internet), and since that time, images have only ever been updated piecemeal. I decided that a complete overhaul was necessary, and that virtually all of the images would need replacing – not a small task, with a website of over 170 pages!

Accessories for the photos - pictures, flowers, pets and clocks



Collecting together the furniture for the photos

So, first I contacted the people on my newsletter list, and asked for their help. I borrowed some furniture and accessories from some of them, listing carefully who had sent what. Then I raided my own doll's house for bits and pieces. Finally, I bought some more furniture and accessories to 'fill the gaps' in what I needed for props in the photos.



PHOTOGRAPHING MINIS



BY AIM MEMBER
JANET GRANGER



All the different types of needlepoint embroidery, grouped into box lids

I dug out the stitched models for every design that I sell (almost 200 of them, now), and grouped them into box lids for finding easily.

Then came the fun part.....my husband, fortunately, loves photography, and had recently bought a snazzy new camera. I made a long list of the room setting shots and detailed images that would be needed, and then we set aside four days to take all the photos.

For close-up details, we have an amazing thing that we call The Tardis (after Doctor Who). It's a strong cardboard box, lined with silver coloured card, with lights fixed around the top, and a lift-off lid and sides, so that I can get my hands in if necessary to demonstrate close-ups of stitching, etc. We had seen a 'real' version of this kind of box at a trade show at the National Exhibition Centre at Birmingham once, but it had a price tag of £800, so we decided against it. Still, cardboard works very well instead... We used this first, to take photos of some of the teacosies and tray cloths.



Chris using 'The Tardis'

*And the result –
a detailed shot of the tea tray with teacosy and tray cloth*





Getting the stage set ready

*The amazing light box,
that hardly cost a penny!*



Then, moving into the (very untidy and not-yet-decorated) spare room, we set up the camera to take the bulk of the photos, using a kind of 'stage set' format. We need the photos to look as if they were taken inside a doll's house – however, using a real doll's house causes lighting problems, and limitations on size, etc. So, we faked it. Using the base unit of a computer (as it's big, heavy, and solid), I Blu Tacked a sheet of wallpaper to it, and then fixed a strip of skirting onto the paper, with a piece of flooring paper stuck on the desk in front of that. Now I had my 'stage' ready, I could arrange the room settings, using a selection from the furniture and accessories and stitched models, all set out ready on the landing outside the spare room. I had a selection of wallpapers to hand, to change as and when necessary, to make the 'rooms' look different.

You may have noticed, in the photo (top left), the strange looking light box on the left of the picture. That is my husband Chris's invention, and it works really well. It is a set of spot light bulbs fixed inside a cardboard box, with various lengths of parcel tape made into 'handles' attached around the box, so that it can be hooked at different angles over a tripod that is usually used to hold a photographer's umbrella. The white covering over the front is a piece of plastic packaging, to diffuse the light. Works a treat. Cost hardly anything!

Maybe that's just as well, because Chris's lovely camera (a Canon EOS 600D) cost a fortune!

Chris's camera – worth every penny!



I really enjoyed selecting all the bits and pieces for each room setting, and arranging it all on the 'stage'. At first, I was very organised, and took the time to put each set of things away before starting the next one, but as time wore on, the desk surrounding the stage set got more and more chaotic! But we were very pleased with the results – we ended up with several dozen very good style shots to use all over the website.



Setting out a style shot

On our Home Page, there is now a slide show of about 30 of these style shots. To see what we mean, go to: <http://www.janetgranger.co.uk/>.



Chris taking the photo

The final result





Setting out the 'group shot'

One thing that really needed updating was the 'group shot' that we use both on the website and in advertising, to show examples of all the kinds of kits that we produce. Embarrassingly, the picture we've been using for ages was actually taken in 2004, so several of the things shown are no longer available, and the range has grown hugely, so as an 'example' it's not very helpful now. So, we got together representative examples of every kind of kit, and set up a plain card backdrop on the floor, arranging all the stitched models to look balanced. You wouldn't believe how long this took!! Still, it was worth it in the end.

The stunning final group shot



The final photo we needed to take was one of a collection of all the types of kits in their packaging. We strongly believe that how products look is very important, and people should be able to see, before they buy online, what the item that they will receive in the post will look like – especially as quite a lot of my kits are bought as presents for people. So, we next went downstairs to our conservatory, and set out a selection of the packets on the floor, with a fabric backdrop. But we found that it was difficult to get height to the photo, to show everything clearly....until we raided our cupboards for tins of soup!



A group of kit packets with their 'supporting cast' of tins of soup

No tins visible in the finished photo



We found that tins of soup, being heavy, make great supports for embroidery kits (and I don't THINK you can see any tins in the final picture, can you?!).

So, next time you see a beautifully arranged room setting or vignette, just bear in mind that there might be more behind the scenes than you are aware of at first glance – but it all goes towards helping to share the magic of miniatures.

Text and images © Janet Granger 2013

Contact details: Janet Granger

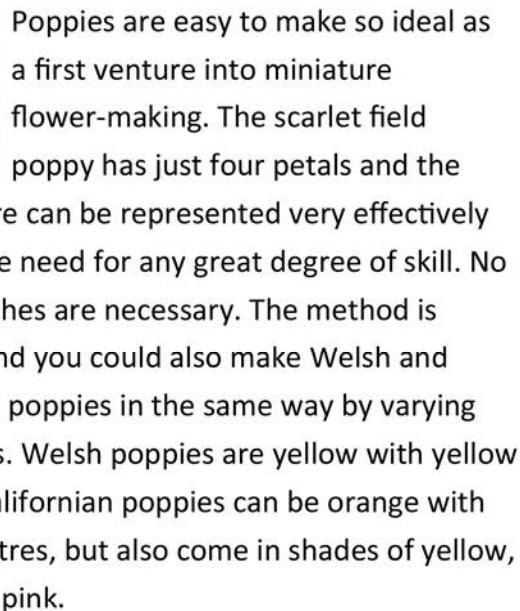
Janet Granger Designs

Rose Cottage, Leek Road, Waterhouses, Staffordshire, ST10 3JS

Email: mail@janetgranger.co.uk

Website: www.janetgranger.co.uk

Blog: <http://janetgranger.wordpress.com>



- Simple hole punch - 1/4" for 12th scale, 1/8" for 1/24th scale
- 80-90gm computer paper
- Fine gauge green florist wire (the paper covered sort), I use 30-32 gauge
- Coloured sand
- Fine tweezers, acrylic paint, tacky glue, eraser, embossing tool (or improvise, you could use a blunt knitting needle tip)
- If you want to plant the your poppies: mini oak or fern leaf punch, pots, air drying clay, maybe static glass, as used for railway and war-gaming landscaping

A photograph of a completed clay figure with a face made of sticks and a bowl of black ink. The figure is a light-colored, rounded shape with several small holes. A stick is inserted into one of the holes, and a black dot is placed at the end of the stick. This is repeated for several other holes, creating a face. A bowl of black ink is next to the figure. A small number '3' is in the bottom right corner.

3 Dip the end of each wire into tacky glue then into sand using a twirling motion. For the larger 1/12th scale flowers the centres will obviously be larger, and you may need to wait for the first layer of sand to harden, and then dip again. If your centres don't dry nicely round, you can trim them to shape when dry.

🌀 Dip the end of each wire into tacky glue. Cut lengths of florist wire about 1 1/4" for 12th scale and 3/4" for 1/24th. This allows for planting - make them a bit shorter for cut flowers.



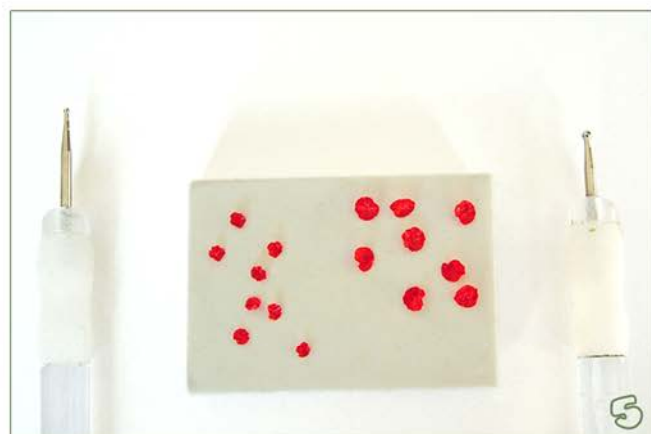


1/24th scale
centres

1/12th scale
centres

yellow centres for 1/24th Welsh poppies

✿



✿ Each poppy flower has a pistil at its centre, the bit that looks like a greenish bud inside the black stamens. So add a dot of green acrylic paint to your stamens - ie the little balls of black sand. You can do this with a very fine paintbrush or the tip of a cocktail stick dipped in paint. On the 1/24th poppies you will probably need a magnifier - but if this is too much eye strain for you, your 1/24th poppies will still look very realistic without the miniscule green dots!

3 Next you need to cup the petals. You may have thought the circles seemed a bit over-scaled when you punched them, but when cupped, they will be smaller. Lay them out on an eraser and gently push the embossing tool into the centre. In addition to shaping the petals, this will soften the overall effect and also slightly frill the edges - the thinner your paper, the more naturalistic the effect. If you are just starting out with miniature flowers, you don't need to spend out on special tools till you decide if you want to make more. A knitting needle, or maybe even a retracted biro tip will do for an embossing tool.

and place the edge on the glue. Dab another tiny blob of glue on the opposite side of the stem, and attach the second petal to face the first. The third petal is placed at right angles to the first two, and the last petal faces the third petal. Place them as shown standing up around the centre; when the glue is dry, they can be opened up to lie flatter. For cut flowers, trim the stems to about 1" in 1/12th and 1/2" in 1/24th scale.



cotton bud to put a tiny dab of glue onto the stem, then attach the leaf to it with tweezers. Or have a little blob of glue on a non-stick surface, and dip the leaf stem into it then place on the stem, again with the tweezers.

One way to plant poppies, is in a tump (ie a patch/clump/verge of grass), of grass. Make a shape of air drying clay like Das, either roughly round or flat-backed to go against a wall. Paint the curved surface with glue, then, on a non-stick surface, cover it with static grass, (no expensive applicator required!) When dry, gently blow off surplus grass. Then you could paint the un-grassed areas to look like soil.

Springing into Small Scales

By AIM Member Janet Smith

Our small scale artisans have been busy since our last edition of the AIM magazine went live. Wilga van den Wijngaart has several new items available in 1/24 (half) scale, including the dressed dolls shown here, as well as a tiny golden retriever and dressed bears. You can see the details in the stitching in the blue cardigan shown below.



Wilga van den Wijngaart of
De Witte Stee
dewittestee.com

Jill Rothwell offers a wonderful line of whimsical creatures, dressed for weddings or for work! These are all hand knitted and could be used as inhabitants of 1/48 (quarter) scale buildings or as toys/dolls for 1/12 scenes.



Jill Rothwell of
Nursery Knits



Marianne Cook is greeting the warmer weather with a lovely display of English lavender in 1/24 scale. The pots are by Braxton Payne and Le Miniature Di Eurosia.

Marianne Cook
etsy.com/shop/Marianne26
mariannecook.com



Lynn Jowers has made the tiniest of rocking horses.

Lynn Jowers
miniaturesperfectlysmall.com/



Christine Verstraete has created a 1/24 scale filled kitchen hutch with dishes and bowls and baked goods.

Christine Verstraete
cverstraete.com



Bea Broadwood has also been hard at work on a new 1/48 scale structure in that wonderful Petite Properties style. This one is St. Thomas' Church. The photos on this page show the church with a bottle of champagne, the church from another side, the interior pieces and a complete set of church furnishings. All items shown are available in kit form from Petite Properties.



Bea Broadwood of
Petite Properties
Petite-properties.com



Taking things even smaller, Robin Betterley's Miniatures has recently released "A Tea for All Seasons" Collection. This kit is like their other secret books, only smaller! Each kit includes book wood parts, wallpaper, flooring & book artwork. The contents are not included, but coordinates with their Teeny Weeny Twiddly Bits collection, which includes seasonal hutches that can be placed inside each seasonal book. Each kit includes the lasercut wood hutch, cake, tray and artwork. Each book measures 3/4"w x 1 1/8"h x 5/16"d.



All Books in the "A Tea for All Seasons" Collection



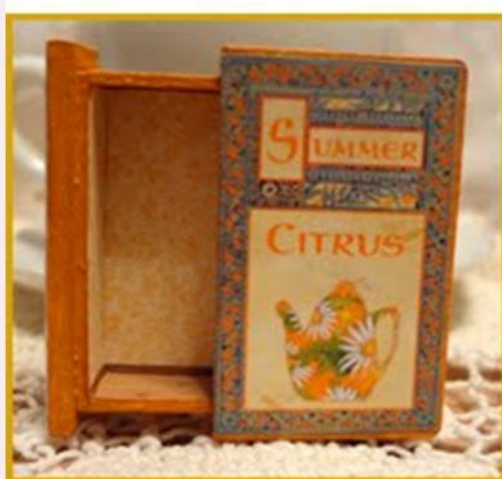
Autumn Comfort Hutch Kit



The Spring Meadow Hutch Kit (Left) and the Summer Citrus Hutch Kit (Below)



Winter Flurry Book and Hutch



Summer Citrus Book

Robin Betterley's Miniatures
robinbetterley.com

Francesca Vernuccio has also continued her work in micro scale. Take a look at all the details she's included in these micro scale room boxes that sit inside larger scale hutches.



Francesca Vernuccio
francescavernucciominiatures.it



All images contained in this article are copyrighted (2013) by the individual artisans. Text copyrighted (2013) by Janet Smith of Desert Minis, Inc. (desertminis.com, desertminis@gmail.com)





(This project is great to use up those little pieces of laces and trims.)

Designer La Petite Belle Patterns, www.minipatterns.com

Felt Dress.

1. Trace and cut pattern from white wool felt. (Or felt of your choice)
2. Thread two strands of embroidery floss into needle and execute the buttonhole stitch around the neck, armholes and hem.
3. Join shoulder seams by sewing.
4. Cut flowers and leaves or punch hearts from felt or fabric.
5. Embroider stems and leaves down the center of the dress.
6. Sew punched hearts or flowers in place with French knots, or beads.
7. Punch 1/16" holes in upper back and sew pearls to opposite side to correspond for the closures.

1. Trace and cut dress from print or checked fabric. Treat edges for fraying if desired.
2. Glue or sew lace to hemline.
3. Sew or glue lace to armhole to finish.
4. Join shoulders seams by gluing or sewing.
5. Sew or glue lace to neckline.
6. Trace pockets to complementary fabric, cut out and decorate if you wish. Glue pockets to dress front.
7. Fold over back to fit figure and sew beads and loops for closures.



Batiste and Lace Fancy Dress

1. Trace dress and cut from batiste. Make it any color you wish. You can also use silk. Sew darts at underarms to fit the figure.
2. Sew or glue lace to hemline. (this creates a pretty lace slip edge.
3. Finish armholes with lace or fancy trims.
4. Sew shoulder seams.
5. Gather and glue 1" lace just above the hemline of lace for a low-waisted skirt.
6. Create the front design with lace, ribbons, buttons, and embroidery. Use your imagination here.
 7. Sew or glue lace at the collar.
 8. Fold center back edges to finish. Add ribbon around the top edge of lace for a belt. Tie a bow in the front or the back.
 9. Sew beads and loops for closures.

Competition result
Viola Williams doll dressing
challenge

Dressed to

Congratu
Winn



The Thorne rooms captivated me as a child. Colleen Moore (and Industry) inspired me. Queen Mary's dollhouse rocked me. Incredible, none of them have that joie d'vivre of the lived-in - the impression that someone has just left the room. This dollhouse can more accurately create the living conditions and I like to create scenes. I work almost exclusively in 1:12 scale because I love a person who puts lady bugs with spots onto my plants.

The wedding gown is my first miniature garment, although I occasionally quilt (when my female kitty needs me to make a quilt) and was able to combine those ideas with Viola's wonderful idea with a bridal memory chest, as the focal point of a room in June.

The room box is one of a series of twelve; one of the series span various decades starting in the mid-19th century, with historically-accurate balloon framing, lath and plaster.

I would describe myself as a miniature gypsy. I fit because they enable me to craft in a small space. More than one project that I can pick up or put down. I have not only my craft room but also encroached on my living room. Armed with a camera, PhotoShop™, and a good camera, I have taken a few classes, but most of my work is done at home.



win

lations to Chris Marlow er of the competition

re's Fairy Castle (Chicago Museum of Science
my socks! But while these masterpieces are
in look, so my current projects strive to create
rives me to contemporary time periods where I
e to put something a little unexpected into my
ve the amount of detail I can create; I'm the kind

ough I have sewed a fair amount in 1:1 scale and
a quilt). I saw a few drawings of Italian wedding gowns
derful pattern to create this dress. I made the dress, along
oom box attic representing bridal memories in the month of

e to commemorate each month of the year. Most represent holidays. They
000s. The attic conjures up memories of my grandmother's attic built in 1900. I constructed the attic with
strips, and knob & tube wiring, and I made the memory trunk from scratch using cherry wood.

eneralist. I enjoy being able to complete a project by employing a variety of skills, so miniatures are a good
ll media. My favorites are wood, clay, paper, fabric and needlework of various types. I always have more
t down depending on what I fancy at the time. Consequently, my space is constantly expanding, consuming
aching on my husband's workshop. I am an engineer, which has helped greatly with construction details.
d color printer(s) I make many accessories and sometimes print my own fabric for upholstery or other items.
my skills are self-taught. I wish I had formal art training, but alas, that was not intended to be.

I am just beginning my miniature journey. About twenty years ago I made a couple of isolated miniature
projects, and then resumed my mini-passion about five years ago. As I look back, I can see that my
miniatures have progressed through several stages of evolution. They started with tidy perfection,
moved to cluttered living, then to weathered reality, and I hope to someday attain the point where my
miniatures tell a story all their own.





Materials included in your project pack:

Silk ribbon
Bath Salts Bottles Kit
Bath Salt Bottles Kit
(Kit 2 without Cabinet)





and make sure you are happy first. Fold the first section up and glue the tabs in place, this should leave you with the other four flaps still sticking up. Gently fold the four remaining sections over and back down towards the base of the tray, gluing them in place. You can line the tray with the lining section glued into place. Stick the back board along one side of the display base, inside the little tray. (2)

3

AIM imag Issue 46 2013 | 80



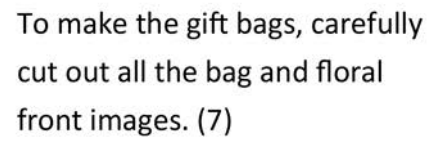
To make the larger round boxes you simply follow the same instructions as the tiny boxes but not adding the lids to the bases as these boxes open. You need simply to make them as two separate components using the same method as the smaller boxes. (5)



To make the tall perfume boxes, cut out each of the five pieces. Fold the four main body sections and the tabs. Apply a little glue to the main side tab, fold the cut out over and glue to form a tube shape. Fold over the bottom and top of the box, applying glue to the tabs.

You can now display your items in the counter display (6). Try different combinations of the miniature products, you could even place a bag in the display and a couple of the products in front of it. Use the spare gift card cut outs to add to your bags and box sets.





8



TIPS & Hints

Your needle's eye has two sides... if you have difficulty threading your needle, turn it around and thread it through the other side... often you'll find it much easier from the opposite side.

USE AN EMERY BOARD
(NAIL FILE) ON WALL
OPENINGS TO
SAND DOWN THE
WALLPAPER IF IT IS NOT
CUT EXACTLY LIKE NEAR
WINDOWS OR
DOORFRAMES.

If you can't find the shade of sand you want for a project, you can dye it with Dylon fabric dye. Slowly add hot water to sand and dye in equal quantities, just enough to make a paste, and mix well. Allow to dry, then sieve. One advantage of dying your own is that you can then mix different shades of the same colour for a natural effect when making, for example, miniature lavender.

Send a Tip or
Hint to AIM
Today!

'Tips and Hints' is compiled from postings to the AIM group or from contributions from individual members.

To send in a tip you think others will appreciate,
e-mail Janet Smith at desertminis@gmail.com.
We don't attribute these contributions as many are
miniature "folklore" passed from one miniaturist to
the next, so knowing who thought of them in the
first place is a challenge!

Formatted by AIM Member, Janet Smith of
Desert Minis, Inc., www.desertminis.com.



A NATION OF

Napoleon famously labelled the British as 'une nation de boutiquiers', but he wasn't the first to do so. Scottish political philosopher and economist, Adam Smith, is quoted as saying, decades before (1776), that Britain was a nation governed by shopkeepers. Even earlier, Josiah Tucker, Dean of Gloucester, in 1766, wrote, "What is true of a shopkeeper is also true of a shopkeeping nation". It seems to have been a general consensus in the 18th Century, not intended as a put down, but highlighting the fact that Britain's power and prestige came from commerce rather than the extent of its lands or its population size. The red colouring on the globe indicating the worldwide expansion of the British Empire by the end of Victoria's reign showed the culmination of a journey begun by her shrewd predecessor in the 16th century, the first Queen Elizabeth.



Carol Bull, *Tudor Merchant Family*

That wise old bird was the first English monarch who did not pursue - usually futile and always costly - overseas ambitions merely to acquire territory for its own sake. She sponsored voyages of exploration for the markets they opened up, and was not squeamish about benefiting from the odd bit of piracy by swashbuckling sea captains like Sir Walter Raleigh.



Carol Bull, *Diamond Jubilee Street Party*

SHOPKEEPERS

BY MARIANNE COOK

The miniature world is also a nation of shopkeepers. Like Good Queen Bess we appreciate the value of commerce, not in our case for profit but as a source of inspiration for our creativity.

But, of course, not all traders operate from shops. The costermonger (now rare) sold fruit and veg from a handcart in the street. Originally the name meant apple-seller, from the early sixteenth century 'costard' apple.

Tinkers sold a service rather than a product. They went from place to place mending metal household utensils. Maybe they weren't very good at it; tinkering

came to mean making an unskilled repair or fiddling a job.

Pedlars could be colourful characters. They went from door to door, or walked about the streets or markets, selling a wide

range of small items from a tray. They too must have had rather a bad reputation, because 'pedlar' has come to have unsavoury associations, eg 'drug pedlar', and dictionaries give 'pusher', 'huckster', 'vagrant' and

'cheapjack' as synonyms. The derivation of the word 'pedlar' is uncertain. One suggestion is that it comes from the French *pied* (Latin *pes*) meaning 'foot'; another cites a Middle English dialect word, *pedder*, 'basket'.



Alison Fleming, *Pedlar Doll*



Janet Harmsworth, *Lavender Seller, and Georgian Tinker*



Malcolm's Miniatures, *Costermonger*



Jill Bennett, *18th Pedlar Woman*



A NATION OF

Shop assistants! Humble and downtrodden... snooty and forbidding... odd and eccentric... they come in all sorts and sizes. Of course, if you owned the shop, you could afford to seem larger than life, as strange as some of the curiosities you might be selling. If you worked in a large department store, you might feel quite superior to a small shopkeeper. All the same, for centuries those 'in trade', from the wealthy merchant to the humble dressmaker, were looked down on by the landed



Kay Brooke, *Victorian Dressmaker*

classes - even when, *particularly* when - the said landed classes were down on their luck and their uppers. In fact, if the tradesman was rich, he was more despised - for being *nouveau riche*! Remember poor Jane Bennet (*Pride and Prejudice*) who was visiting her Uncle Gardiner, successful, kind and sensible, but a man of *business*? The aristocratic Caroline Bingley professed to be a friend, but could not possibly visit her in deeply unfashionable Cheapside.

Viola Williams, *Victorian Shop Assistant (and customer)*



Margot Ensink, *Owner of Antiques and Curiosities Shop*





Alison Fleming, *Miss Ursula Stitchit*,
proprietor of the craft shop *Bits and Bobbins*



Carol Bull, *The Delivery 'Boy'*



Perhaps the shopkeepers we love most in our little emporiums are those that evoke places and times that seem, albeit through the rose tinted spectacles of nostalgia, gentler and kinder than the real world of today. Our shopping habits are changing; the corner shop and the local high street are losing the war against the out of town mall and the internet. There isn't time any more for a friendly chat at the till, and the proprietor's dog stays at home.

In the miniature world, we dwell not on 'old unhappy far-off things'. Quite the reverse. Things can be any way we choose, and if we choose to look on the lighter side of life, well, what's wrong with that?

Text © 2013 Marianne Cook

Images © 2013 the respective artisans

Alison Fleming, www.pipmin.co.uk

Carol Bull, www.bagsofcharacter.weebly.com

Janet Harmsworth, minimannequins.co.uk

Jill Bennett, www.jillbennettdolls.co.uk

Kay Brooke, www.kaysminidolls.com

Margot Ensink, <http://labellebrigante.blogspot.com>
(using a doll kit from Mini Doll Kits)

Malcolm's Miniatures, www.malcolmsminiatures.co.uk,
tel 01491 680951

Viola Williams, www.violasdolls.com

formatted by Marianne Cook

The Miniature... GRAPEVINE

Forthcoming shows

YORK DOLLS HOUSE AND MINIATURES FAIR

10.30am - 4.00pm on the 9th June

York Racecourse Y023 1EX

FIRA D'ARTISANS MINIATURISTES

Will be held on September 21st and 22nd 2013 in
Les Cotxeres de Sants, Barcelona organized by
Assarmicat



NEWS

I.G.M.A. Artisan Annemarie Kwikkel's miniature
dollhouse doll 'Penelope' was chosen as one of the
winners of the 2013 Industry's Choice DOLLS Awards
of Excellence, issued by DOLLS magazine.



This year's Industry's Choice
winners go on to become the
nominees for the Public's Choice
awards voted on by DOLLS
readers. Look for photos of all
the nominees, ballot, and online
voting instructions in the July 2013
issue of DOLLS.

Annemarie Dolls

www.byannemarietdolls.com/

www.facebook.com/anna.smit.3532



LITERATURE IN MINIATURE

Simply adorable furry racoon with his dark "panda"
patch eyes. This little chap can be placed in the
dolls house garden where he will no doubt sniff out
something to eat.

Size: 2.9" from nose to tail x 1.25" high.

Only £45.00.



www.literatureinminiature.co.uk



Grapevine Prepared by AIM Member Malcolm Smith
malcolm@malcolmsminiatures.co.uk

All photographs and text © 2013
by their respective artisans.

NEW! TINY FIRESCREEN KITS IN NEEDLEPOINT FROM JANET GRANGER

Due to constant requests from customers to expand the range of existing firescreen designs, and include matching designs for other items in her range, Janet has just launched four new firescreen kits. They are to be stitched in needlepoint on 32 count silk gauze (counted from a colour block chart), with one strand of Anchor cotton. Everything you need is included in the kit – even the white metal firescreen, which comes as three parts and simply needs to be glued together and then painted. Choose from a willow pattern motif, a classic tree of life, a stunning Berlin woolwork design in black and gold or a floral design with a green trellis background.

To see all the designs, visit Janet's online shop at www.janetgranger.co.uk/acatalog/index.html

If you haven't stitched in this scale before, or would like to know more about what making one of these kits involves, why not have a look at her free online tutorials page at www.janetgranger.co.uk/tutorials.htm and see how easy it is to create one of these kits!

The kits cost £19.95 each. P&P is £1.75 per order in the UK (£3.50 overseas). Janet takes VISA, Mastercard and Paypal (online only), or you can make your cheque payable to Janet Granger.

Janet Granger Designs, Rose Cottage, Leek Road,
Waterhouses, Staffordshire, ST10 3JS
Tel: 01538 308860 www.janetgranger.co.uk



JEAN DAY MINIATURES

Jean is excited to be offering 7 new digital download projects: 5 Victorian photo albums including Halloween, Fashion, Teddy Bears, Travel and a Family Album, each based on her original antique albums, a Bird altered art book and an Easter Scrapbook. The photo window openings



of the albums are cut out and selections from

the photos included are glued into the openings to give a very realistic look.

You can find these at her website Jean Day Miniature, www.jdayminis.com or in her Etsy shop www.etsy.com/shop/jdayminis



MALCOLM'S MINIATURES

Have extended their range of 1/48 building kits to include a garden shed.

More details from their website:

www.malcolmsminiatures.co.uk



Taken Out of Context. Conversations between one Miniaturist to Another...is it any wonder that our non -miniaturist friends don't always understand us???

"I was surprised that what I though were donuts were bagels."

"Let's talk about children's fashions, I just happen to be making kids this week." (Spoken while discussing an American "Old West" project.)

"I really want a baby."

"And I am after that man crawling from under the bed with a beer bottle in his hand."

Spoken by a woman frantically searching her office, "I can't find my toilet! I can't find my toilet!"

"Thanks heavens you can just smash them if you don't like them and all the evidence is erased! That happens a lot with me and turkeys."

'Taken Out of Context' is compiled from postings to the AIM group or other groups, or from conversations in chat rooms, or overheard at shows (with permission, of course, from the speaker!) To send in a snippet of conversations between miniaturists that would ONLY make sense to other miniaturists, e-mail Janet Smith at **desertminis@gmail.com**.

Formatted by AIM Member, Janet Smith of
Desert Minis, Inc., www.desertminis.com.

This issue would not have been possible without the generous contributions from the following AIM members...

Many thanks therefore go to...



<i>Alison Fleming</i>	<i>Janet Granger</i>	<i>Malcolm Smith</i>
<i>Barbara Brear</i>	<i>Janet Harmsworth</i>	<i>Margaret (Mags) Cassidy</i>
<i>Bea Broadwood</i>	<i>Janet Smith</i>	<i>Margot Ensink</i>
<i>Carol bull</i>	<i>Janine Crocker</i>	<i>Marianne Cook</i>
<i>Catherine Davies</i>	<i>Jean Day</i>	<i>Pauline Coombes</i>
<i>Christine Verstraete</i>	<i>Jill Bennett</i>	<i>Robin Betterley</i>
<i>De Witte See</i>	<i>Jill Rothwell</i>	<i>Sadie Brown</i>
<i>Debbie mize</i>	<i>Judy Lauson</i>	<i>Sally Watson</i>
<i>Dolls house Mall</i>	<i>Kate Pinsent</i>	<i>Stéphanie Kilgast</i>
<i>Emma & Neil Martinot</i>	<i>Kathi R Mendenhall</i>	<i>Viola Williams</i>
<i>Francesca Vernuccio</i>	<i>Kathy Brindle</i>	
<i>Gail St Clair</i>	<i>Kay Brooke</i>	
<i>Holly Jo Beck</i>	<i>Lorraine Cooper</i>	
<i>Jane Harrop</i>	<i>Lyn Jowers</i>	



www.artisansinminiature.com

Please Note:

The projects included in this publication are not suitable for children under the age of 14.
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